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Denise Dovell

August 14, 1955 - April 28, 2001

(The following was read at the Memorial Service held in Reno, Nevada, for Denise.)

The early Christians considered that the day upon which martyrs entered heaven was their "birthday." On the birthdays of these saints, those left behind gathered in the graveyards on the saints' birthdays and danced, believing that the saints then came down to dance with them. It is too soon for Denise to have a birthday into heaven. She has not been amongst us long enough, and yet she has left in her short years with us a strong dancing legacy. As we gather and dance today in her memory, she is dancing with us.

Denise first entered the world of the Sacred Dance Guild in 1990. She came to the Festival in Portland, and showed up one night at a special Executive Board meeting on a moon-drenched porch. "I'm interest in what you do. How can I help?" she said. That was Denise, always wanting to get involved, to add her creative energy and thinking where needed. Within two months she was the Regional Director for Arizona.

Two years later she directed and facilitated a Visions Retreat in Connecticut. Its purpose was to dream about the future direction of the Guild. Those who were there still talk about her organization, her distribution of tasks, her challenges to all of them to think more deeply about possibilities. At one particular meeting she said they all sounded like geese honking and flying about. She was dubbed "Mother Goose" by the group, who all affectionately honked greetings to her at each session, and for many years thereafter.

For the last five years Denise has been the Director of Chapters and Regions, and has had a chance to implement some of the ideas generated at that retreat. She has also worked tirelessly to develop manuals and communication networks which have strengthened the Guild as a whole. Denise has taken a lead in establishing links with other countries, realizing the importance of the Guild becoming a global organization. When a woman from Russia contacted us via the Internet, Denise asked permission to interview her and write an article for our JOURNAL. Denise is leaving a serious hole in the Guild, and we can only hope to follow through with some of the projects she had begun.

Several in the Guild, came to know Denise on a deeper level when Denise went to the Pacific School of Religion to get a Master's degree. There Denise immersed herself just as fully in the informal seminary dance group as she did in her formal studies. Her commitment to the importance of dance for the spiritual growth of the world took hold, and has continued to expand. Denise persisted in finding ways to grow and learn, and challenged others to do the same. She had the courage to raise the difficult issues, and the tenacity to deal with them, both individually and collectively.

The week after Easter the members of the Executive Board met in Cleveland. Denise was an integral part of that meeting: in her probing questions, her insights, and the dance she choreographed and brought for us to share on Sunday morning. The following week the call came that she had collapsed after dancing with her company in the Southern California SDG concert, and could not be revived. Today we have gathered here to lament our loss of Denise together, and to celebrate the life which was once so vital among us. As we speak and dance, Denise is indeed with us still. Her spirit is here today dancing among us, while at the same time she is dancing with all those who have gone before us. No doubt she has just invited herself to an Executive Board meeting of the Heavenly Dance Guild and said, "I'm interested in what you do. How can I help?"

IN MEMORY OF DENISE JOY DOVELL

(From the Hawai'i Festival Program Book, 2001)

Ms. Dovell, Director of SDG Chapter & Regions, was originally scheduled to lead Festival 2001 classes in "Easy Breath Grant Writing" and training for Chapters and Regions. We will miss her greatly. Denise Joy Dovell, passed away unexpectedly Saturday, April 28, 2001. She was a resident of Reno, Nevada. Ms. Dovell was born August 14, 1955 in Bakersfield, California. She had lived in Anchorage, Alaska, Martin, South Dakota, and Tempe, Arizona. Ms. Dovell held degrees from the University of Alaska, Arizona State University and Pacific School of Religion.

All of her adult life revolved around her family, friends, and dance and its con

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President's Letter

"Dancing is no mere expression, it is an achievement. By means of dance one can transform the evil forces and nullify decrees." (Annie Dillard, For the Time Being, Alfred Knopf, 1999)

There is a strong wind blowing, and if the Sacred Dance Guild is to achieve all it can for the world, we need to dance into that mighty breath and soar with it into God's dream for us. The globalization of our world, which has been accelerated by the Internet, provides new challenges and opportunities not dreamed of five years ago. During the time the SDG met in Hawai'i there were three major meetings: the Executive Board Meeting, the Board-at-Large Meeting, and the Annual Meeting. One of the topics we explored at the first two meetings was how to move forward more effectively into the twenty-first century. Those who attended came away very excited about the possibilities ahead.

In order for SDG to actualize effectively the visions verbalized, it is necessary to widen the base on which we operate lest we become top-heavy with members and topple because not enough of us are strong supporters from the bottom. More committees were created to handle the increased responsibilities, so that each of the Directors on the Executive Board will have increased support. Other standing and ad-hoc committees have been created to deal with specific needs.

Denise Dovell set a good example for all of us to follow when she said, "I'm interested in what you do. How can I help?" Sacred Dance Guild is at an important juncture in its life. All of you reading the JOURNAL are interested in sacred dance. We need you not only to read about it, but to think about how you can help. There are both large and small positions available. A dancing body has many parts, and all of them necessary for the leaping and whirling. You will find a list of committees in this JOURNAL. If one of them is inviting you to dance, give me a call and I will find you a partner. Thanks to all of you for the ability to move forward together. As God's movers and shakers in this ever-shrinking world the needs will never lessen for the transformation which the Dance brings.

Karen Josephson

Denise Dovell

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nection to the sacred. In this last capacity, she was a longtime member of the Sacred Dance Guild, becoming their Director of Regions & Chapters in1996. While in Martin, South Dakota, Ms. Dovell owned and ran the Heartland School of Dance. Moving to Arizona, in Tempe, she founded and directed Thursday in the Dark Dance Theater and in Mesa directed the LA Expo Youth Dance Center.

Since moving to Reno in 1995, Ms. Dovell took on the position of Executive Director of Wing & A Prayer Dance Company, was on the Artist Roster for Nevada Arts Council and had just received an individual Artist's grant from Sierra Arts Foundation. Additionally, Ms. Dovell gave generously of her time and talents to both the Reno Baha'i youth and Trinity Episcopal Church.

Her family states, "Denise always celebrated life to the fullest, she was dedicated to her family and friends and passionate about her Tlingit culture and the art of spiritual dance. Denise died shortly after dancing at a performance in Los Angeles. Though she will be missed by all those who had the fortune to know and work with her, we know she left us doing what she so loved."

Denise Dovell dancing with friends

Denise's Mom, Sylvia Carlsson, can be reached at 3324 Lee St., Apt 6, Anchorage, Alaska 99504 if anyone wishes to write her. Her daughter, Marta Urganowicz, resides at 5326 South Farmer Ave, Tempe, Arizona 85283.

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

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Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

EDITORIAL

Like many of you SDG readers, I did not get to the Festival in Hawai'i. And I missed it very much. But I hope we will get notes or word of the many classes held there.

It is the eve of August 14th, the day before I am to receive all the news, theme material and ads and family notes.

We have lost a valued Executive Board member, Denise Dovell. As Editor, I found her to be very helpful in getting me material from the Chapters and Regions. And then she was a very special Sacred Dance Guild dancer; I shall miss her.

I was to make copies of the older Newsletter/Journal this summer. Thanks to Denver University, I discovered that our machines did a fine job of copying. Thus I did not have to worry with or try to get the faded material back into reading condition. While I was working at it, I made a copy to be sent to Mary Jane Wolbers, archivist. In the process of doing this, I discovered that I seem to be missing VolumeVI , Fall 1963 and Winter 1963 and Volume XIII Winter 1971. If any of you find these issues, do send me copies. As you may or may not know, there was one issue that we did not print. At that particular time, we just did not have funds to go to press.

The theme of the Winter Issue will be DANCERS OF ALL AGES - THEIR CONTRIBUTION TO SACRED DANCE. That theme should really bring in so many articles that I might have to carry it into our Spring Issue.

Due to the Directory printed in this issue there will not be the feature of the Editor's Recollection of the Sacred Dance Guild. This issue does contains Family Notes.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, P. Merle Wade, 611 Plainfield Avenue, Plainfield, NJ 07060-2118. The deadlines are August 15, November 15, and March 15.

LETTERS TO THE EDITOR

The following letter from Fay Chelmow, Newton, Massachusetts, was sent to Margaret Taylor Doane:

It was a pleasure reading about you in the Fall 2000 issue of Christianity and the Arts. Everything that you said about sacred dance resonated with me and I am curious to find out more about it. I would love to read all your books and am interested in purchasing copies. Can you direct me to a publisher?

I was introduced to sacred dance last year by Father Robert VerEecke, S.J. (SDG member), my pastor at St. Ignatius Parish in Chestnut Hill. Since then I have been using dance in my prayer time and have found it to be a most intimate, profound way of encountering God! I am definitely a "convert" to the "power of dance as prayer" and would love to introduce it to the children in our religious education program. It is a vision of mine to develop a simple program. There may be one already out there that would fit into any religious education program, in any church, anywhere in the world, that would teach children how to pray through gesture and movement. Could you tell me if something like this already exists? Is there any research on children and sacred dance? Is there already a theoretical framework or method for teaching this particular spirituality?

From Iris Stewart:

I just want to say thank you for the lovely review of my book. I reminisced not too long ago with Joann about how I happened to come across the Sacred Dance Guild. I was visiting the library at Pacific School of Religion, and saw a notice that the Guild was having a festival there the next week (was that in '85). I was so happy to find all of you. Having praise from you and Joann means so much to me.

I am looking forward to the Hawai'i festival. I'll be donating a book to the silent auction. I finally got past the "learning curve" on Microsoft PowerPoint, and have put together an electronic slide show of the illustrations in the book, and some that didn't make it into the book. It's really pretty.

Letter from Connie Tyler to "Everyone" dated May 20, 2001 (Editor's Note: Since not all SDG Journal Readers have e-mail, I will enclose the following:)

It's been a week since Judy (Barnett) and I went to Denise's service. It was a wonderful service. Some of the children in *A Wing and A Prayer* dance company danced the last piece she choreographed for them and then danced a piece they choreographed together for her. Several of them also danced individual pieces. In between the dancing different people stood up to say how Denise had affected their lives, including Judy who read Karen's comments and added her own. The day was beautiful and we were in a lovely little park with birds and a breeze that sent little leaves down into our laps. We ended the service with a very simple circle dance directed by the woman who is the director of *A Wing and A Prayer*, whose name eludes me at the moment.

Earlier Judy and I went to Denise's home and met her lovely daughter, Marta, and Marta's darling little three year old girl, Kleo...

After we had been there a while, Doug came home with Denise's sweet gracious mom. I told her Mom and her daughter and Doug that we would send them each a copy of the next Journal...We thought the tree should be planted in a park near Marta and Kleo's home so that Kleo can watch it grow. Marta was to find a suitable place. They live in Tempe, Arizona where Denise lived for many years and where the *Thursday in the Dark Company* that she founded is located. She was dancing with this group the night she died...

(Please see page 2 for family addresses)

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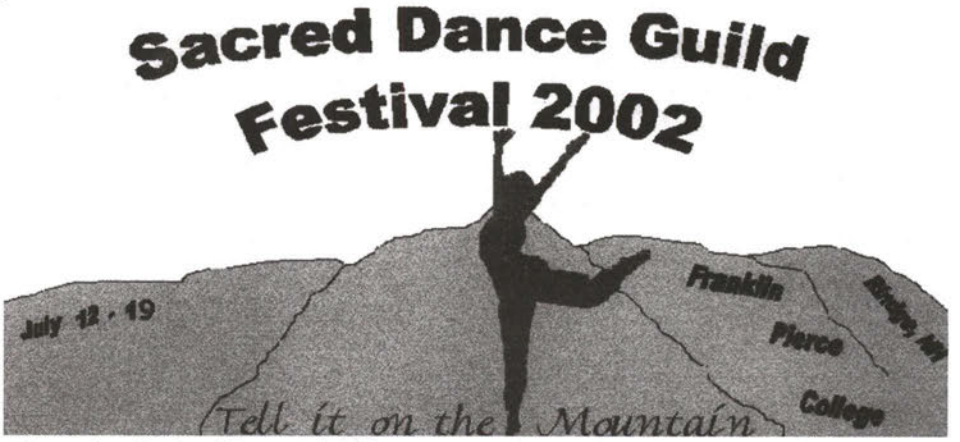
"GLIMMERS" FROM SDG JOURNAL READERS

Festival 2002 Preview

By Vivian Nicholl, Director Festival 2002



- Early-bird registration - put it on your Christmas/Hanukkah/Kwanzaa lists for giving and/or receiving.
- Reduced registration fees for S.D.G. Student members.
- Live accompaniment featured; staff musicians for worship, classes, sharing times, and performances
- Compact Festival site - facilities in close proximity and handicap accessible.
- American Sign Language provided sessions to help those with a hearing loss.
- For those who might miss the vigorous class-to-class jaunts of some past Festivals, there are many nearby hiking trails, and Mount Monadnock always beckons. (Bring your hiking boots.)
- Sacred works from diverse faiths performed at Sharing Times and in Concert.
- Sessions for Youth participation. (Adults may observe and stay for a wrap-up discussion with the instructor.)
- Interesting side trips, including a journey to the S.D.G. Archives at UNH on July 19th, followed by a shore dinner before returning to Franklin Pierce College.

Divine Dancing
Cross-cultural Movement Has Members on Their Feet

By Kristen Browning-Blas (From the Denver Post, May 30, 2001)

As local worshipers are finding out, dancing is one way to let the spirit move you. Sacred dancers praise God through movement. They dance in churches, synagogues and on beaches. They are Christian, Muslim and Jewish. They comprise Native American, Korean and Scottish. They are modern dancers, ballerinas, performance artists and just regular people. Some dance for their congregations, others as a private form of prayer. They can twirl like dervishes, sway like the reeds that sheltered Moses, and stomp like god making the mountains and valleys. They share a conviction that movement deepens the spiritual experience.

"The spirit can express itself no matter what church you belong to," says Billie Ruth Furuichi, who recently presented her dance-poem, "The Secret Place Most High" at the Rocky Mountain Sacred Dance Festival. The festival signals a resurgence of sacred movement in Colorado. Many members active in the 1960s and '70s have slowed down in the past few years, but young dancers are now finding a spiritual element to movement. Young and old gather to share their dances. The *Celebrants*, a group that has been dancing in Denver for 23 years, performs to African-American writer James Weldon Johnson's poem, "Creation." The dancers, clad in white leotards, black pants and terra-cotta-colored batik scarves, become the rivers, fishes and fowls, beasts and birds of the creation story.

Spiritual movement is as old as the human race, says Letitia Williams, faculty emeritus at Colorado University, Boulder department of Theater and Dance. "When you're worshipping, it doesn't matter what helps you to get that sense of being connected. It can be done in many different ways through movement, song, literature, any of the art forms."

Just as hymns are composed for worship, sacred dance has a specific purpose within the church. It is not a performance, rather an offering up of the self to the spirit and the congregation.

Tiny Valerie Langston assumed godly proportions as she stomped out valleys and lifted her arms to become part of a rainbow. Langston's solo piece, "Our Lives, The Dance of the Goddess," captures the life of a woman through economical, expressive movements. Langston says women possess three types of creativity-maiden, mother and crone-to "stir into the cauldron of our lives." When Langston discovered sacred dance in 1995 while pursuing a master's in divinity at Iliff School of Theology, she experienced a revelation. "I finally got to affirm myself as someone who can pray," she says. "I realized there wasn't something wrong with me, that I was born to do it in a different way. I feel like God, the holy, was happy."

"When I was dancing I would find some kind of ecstasy and feel, 'Ah, this is the best,'" says Dr. Christina Bryan, who organized the event. She studied ballet in New York before switching to medicine. "It's not a big leap from being interested in dance to getting into medicine," she says. "I went into pre-med because I do love the body." She cultivates both her love of the physical and her passion for the spiritual in her dances. She crafts he choreography until she feels it communicates with the viewer. Her dance, "Remembrance," conceived as a goodbye for a departing minister, speaks of letting go, homecoming and memory.

Sacred dance involves communication, community and communion. It has a place in many religions and was part of the early Jewish and Christian church. Dance was a natural part of worship until the Middle Ages, when church leaders began to discourage physicality. "We have body mind and spirit-you can't forget about the body," says Ann Blessin, a long-time sacred dancer who performed with Regina Bowman at the festival. Dressed in an aqua gown and accompanied by the Shaker hymn, "A Gift to Be Simple," Blessin told the audience that the dance embodies the Shaker philosophy of "a little singing, a little dancing and very little preaching."

Dance can take both the dancer and the viewer beyond words. "It brings scripture to life. It expresses the depth, breadth and openness of feeling that sometimes we just don't have words for," says the Reverend Carla Ficke. As a child, she wanted to be a missionary and a ballerina, and is now an adjunct faculty member in Sacred Dance at Iliff School of Theology, a minister and a member of the *Celebrants*. Sacred dance honors and respects "our bodies as God's creations, as good and holy and joyful," says Ficke. The newly energized local Sacred Dance Guild members hope to spread their love of spiritual movement across denominations and faiths.

From Margaret Taylor Doane via Kateri Caron at the Hawai'i Festival 2001

Kateri: I have just returned from the Sacred Dance Festival in Hawai'i where I carried a message from Margaret Taylor Doane (here in Spokane) to the Festival participants.

I'm enclosing her message for you in this note; she did want you to receive it.

We gathered for midday prayer on Wednesday at the Festival - taught people Margaret's dance "God Loves All" and spent a moment of thanks for all the wonderful women and men who have led the way in sacred dance - and then read Margaret's message.

She is loved and remembered by many who were present, evident by the verbal and written messages sent back for her.

We treasure her presence here in Spokane. She is an inspiration to each of us who go to her...a mentor who sees our best gift and encourages all of us to follow our star. A few weeks ago she gave a morning presentation for people who dance in their chairs (Editor's Note: See article on page 18.).She was so gracious and prayerful, truly a magnificent model for us who strive to pray with our bodies. I hope some or all of her message could be printed to inspire others.

Greetings and aloha to you SDG Members
July, 2001

"I have been asked to reminisce about my early years in Hawai'i still treasured by me in my 93rd year.

"In 1916, when I was 8 years old, my family moved to Honolulu where my father became pastor at Central Union Church. I enjoyed going barefooted most of the time. My neighbor, Kaiulani Constable and I danced around under the plumeria trees.

When I was 15 years old, we moved to be neighbors to the Erdmans when Jean was around 7 years old. Even then Jean was a gracious and caring person. Jean Erdman and I have cherished our friendship through these years. When I lived in New Hampshire (1938-51) I used to come to New York City and visit her in her dance studio there. When I was in high school at Punchon School, our gym teacher had studied with Isadora Duncan; so she urged us to dance freely and creatively. So, growing up in Hawai'i blessed me with the basic freedom and joy in moving creatively.

Later, in 1969-73 I had the joy of returning to the islands as the wife of a pastor serving as "interim pastor" for churches on Kanai, Hawai'i, and Oahu! During those years I had various choirs of Sacred Dancers - both youth and adult choirs - and many workshops. One cherished time was for a World Day of Prayer Service in 1972 held in Kawaiskao Church. Our Sacred Dance choir, composed of women from many racial backgrounds, presented three selections of Sacred Dance. During those years I was graciously invited for workshops and services in fourteen churches!

And now I pass my leis and aloha to all of you Sacred Dancers gathered for this Festival 2001. Do share the message of God's love for all people. I would share my simple dance to "God Loves All" - which was printed in the Sacred Dance Guild Journal in 1997. Keep dancing and sharing God's love."-

Margaret Taylor Doane

Dance Therapy Training, A Christian Spiritual Perspective & Flexible Scheduling

By Laurel Bridges

Most of us who express our spirituality through dance have experienced its healing aspects of dance. Articles have been written in the Journal about sacred dance and healing and have been compiled into a collection (Sacred Dance Guild, 1998). If you are interested in pursuing and further developing the connection between sacred dance and healing, there are several options. Workshops at SDG Festivals can give an introduction. You also may train with sacred dancers involved in healing dance.

Dance movement therapy is a mental health profession that uses creative and expressive movement as the primary means to address emotional issues and increase health with a wide variety of clients. A number of us who are SDG members are also dance movement therapists. In the United States there are several graduate training programs in dance movement therapy. Information is available from the American Dance Therapy Association at www.adta.org.

This article introduces a new dance movement therapy training program to be held in Calgary, Canada (approximately 60 miles east of the Rocky Mountains, 240 miles north of the Montana border) starting in July 2002. It will combine a Christian perspective with professional dance movement therapy training. However, the program will also welcome applicants of varied spiritual perspectives. When applicable, a spiritual perspective will be incorporated in the required dance movement therapy courses. There will also be weekend intensives every year addressing a sacred perspective on healing dance.

Since 1997, Wesley Institute for Ministry and the Arts in Sydney, Australia has offered a graduate diploma dance therapy program that incorporates a Christian faith perspective with professional training for dance movement therapists. Their new summer program in Canada is a response to requests from potential students in North America who wanted training closer to home in order to gradually complete the required courses without leaving home for prolonged periods.

This new program is for those who want to pursue a career in dance movement therapy and those who just want to learn more about the psychotherapeutic use of movement. Increased awareness of dance movement therapy's approaches can enhance the practice of other health professionals or those in faith-based ministries. Twelve courses will be offered in the summer over three years. Students can take several courses or the whole program. Students can receive the Wesley's graduate diploma in dance therapy when twelve courses and four graduate level psychology courses are completed. Ten courses will be taught by fully qualified dance movement therapists (ADTRs). We are applying for ADTA (Association of Dance Therapy Approaches) Alternate Route Registration pre-approval for each course.

Course offerings for 2002: July 8-25 Dance Therapy Theoretical Approaches and Improvisation for Dance Therapy; July 25-29 Sacred Dance for Healing and July 30-August 16 Movement Interpretation for DMT and Dance Therapy for Children.

Omega Dance Company Dance Retreat in Bali, Indonesia, July 8-21, 2001

There is no word for "art" in the Balinese language. To the Balinese, art is not a category, art is a way of life. The Balinese believe themselves to be a blessed people who have been handed a magical land and they invite us to share in the enchantment of this beauty.

With over 5,000 performing village troupes on the island, dance is the very center of Balinese life. Even a thousand years ago, Indian visitors were struck by the ritual and frenzy of the island's dances and celebrations. They gave the island the name Wali, a Sanskrit word meaning "religious festival." To this day, no temple festival, wedding, or social rite is complete without an offering of dance!

The dance retreat began with daily opportunities to study with respected Balinese artists. Each day included a morning hatha yoga stretch, Balinese dance lessons, study of the native stories and rituals, and journeys to sacred sites. Whether you were a beginner or advanced dancer, you had the opportunity to learn the Legong, Pendet, and Gambh dance ritual, the oldest known dance in Bali, dating back to over 1,000 years ago. The characters from the Mahabharata and Ramayana epic poems have become the heroes of Balinese music and dance drama.

Imagine yourself amidst the terraced rice paddies, sandy beaches, inactive volcanoes and mountain peaks, as we visited the ancient sites of Gunung Kawi, the Elephant Cave, Goa Gadja, the Bat Cave, Goa Lawah, Tanah Lot and the Monkey Forest. We spent a day with a Balinese family, attended temple ceremonies, visited with a Balinese priest, and learned the art of making offerings. We saw artisans at work as we toured the villages of Celuk and Mas, renowned for their silver jewelry and woodcarving. Then our village tailor custom designed batik clothing for the retreat participants. Finally, we traveled to the coast for dancing on the beach and culminated our trip by visiting the Pasar Agung Temple, the highest temple on the island.

The Wonderful World of Aloha

By Stella Shizuka Matsuda

As strains of this song continued to linger in our hearts, our bodies (since we danced it) and heads, we said a fond farewell to Hawai'i and the end of another wonderful Sacred Dance Guild Festival. A big "mahalo" (thank you) to festival chairs RuthMarie Quirk and Lucia Samuels and their helpers who made this a special time for all. My friend, Janni Yuen and I, were greeted by the most amazing rainbow that stretched over the horizon, as we entered the Hawai'i Preparatory School in Kamuela on the Big Island. We knew that that was God's sign, blessing upon all of us.

The beautiful pareas (or wraps) and orchid leis that we received made each of us feel like natives and a part of the island. We immediately experienced what they mean about Hawai'ian hospitality. The highlight for me was to spend each day in Kumu Hula Pekelo Day's class, dancing the hula, chanting the songs, and learning about the culture of the Hawai'ians. Pekelo Day is large and has a very imposing presence. But I quickly learned how very charming, fun and helpful both he and his assistant, Wendy, were. We learned three dances and many chants including the Doxology which is so beautiful in Hawai'ian. A friend on the mainland was amazed that we could learn so much in so short of time. We also made leis out of flowers and ti leaves and "flutes or horns" out of bamboo. I couldn't ever get that loud moaning sound to come out, but when I got home and shared it with my 4-year old grandson, he was able to do it. We were able to share of what we learned in the closing evening's luau, where we were also entertained by Pekelo's dance troupe and band.

Other highlights included a trip to the Halema'uma'u Volcano crater where Pekelo Day led a Hawai'ian ritual blessing and ho'okupu (offering) to Pele, volcano goddess, and on another day, there was a memorable beach Barbecue dinner where we watched the sun slip quietly into the ocean.

The presenters were many and varied and my only regret is that I could not experience them all. My own class, "Gently Awakening the Spirit Within," was a slow meditative stretch class at 6:15 a.m. Yes, that meant I was up at 5 every morning. It was a good way to start the day and left me free to do whatever else I wanted to do with the rest of the day. Although my job as stage manager was fun, I felt somewhat frazzled with only one short tech-dress rehearsal-not really enough time to feel as competent and comfortable as I would prefer. The major presenters' concert featured some dances reflecting the sacred, some intoned with ritual, and some just humorous. Nevertheless it is the sharing from the heart of the participants who come and dance that touches us all. This to me is what the Sacred Dance Guild is all about. The festival is a wonderful time to meet new friends and see old friends, all of whom experience a love for sacred movement. Hope to see you in New Hampshire, July 12-19, 2002 and of course, here in Southern California in 2003!

Sacred Dance: Scriptural, Inspirational, Intergenerational and Worshipful

By Judy Mandeville

The workshop in Spokane for the Northwest Christian Worker's Conference in March was more than "just another workshop." It began with two dynamic African-American women opening with prayers, one of which was the Lord's Prayer sung. I danced to both. There was a wondrous sense of God's presence.

The small theater auditorium was packed with people, some in wheelchairs, and most quite unfamiliar with how sacred movement can profoundly impact the depths of our being.

In my remarks I said that I would speak first on what Sacred Dance was not merely entertainment and what it was, a vital tool for presenting the Word in flesh...through movement, the most basic form of communication known to humankind.

I gave a brief history of Sacred Dance in the Judeo-Christian tradition. Then I continued with a bit of my own story I. Thirty-three years ago on the dance floor in Boulder, Colorado as my boy friend and I danced to the rhythms of strobe lights and acid rock, Jesus "cut in" and my life was never the same.

I shared my belief that God beckons us all to share in His dance - with whatever we have - whatever skill level, whatever physical or mental capacities we have. "When the mind connects with a movement, it becomes a gesture. When one's faith connects with a movement, it becomes a prayer." Later in the program an intergenerational group of six came on the stage and shared symbolic movement to a contemporary worship piece "Shout to the Lord." Ages ranged from junior high to senior citizens. Clothes were ordinary attire - male and female. It was the first time all of them had met together. I encouraged the "congregation-theater" to join in because the movements were simple enough for all to embrace, and they did, in wheelchairs, black, white, Hispanic, Asian, Native American - grandmas, dads, kids...it was glorious!

As the movement choir left the stage, I concluded the workshop presentation with a movement drama called "Maggie." It is a multi-layered piece about a bag lady who dares to shed her rags when she hears the voice of God asking her to dance- with and for God alone. As she dances, she realizes that she is indeed wonderful in God's sight; that she no longer needs to try and impress, that she is already worthy and can be free of her disguise. Maggie's final gesture is to unwrap the scarf behind which she hid that last part that she feared she wasn't and give it to God. The scarf is transformed into a banner waved for the glory of God as she goes forward in joyful abandonment.

Dancing to Messiah

By Sara Colburn (From Dance Magazine, December 2000)

Throughout its 250-plus-year history, Handel's *Messiah* has moved artists to adapt its music to reflect their own beliefs and vision. From Mozart, who arranged the work according to late eighteenth-century, Viennese taste, to Victorian choral societies, who perform it with as many as 3,000 orchestra and chorus members - meant to bring morality to the common man, going on to performance of the *Messiah* manages to convey contemporary taste through the universal, enduring quality of the original material. In modern times, there has been a gradual movement away from the "cast of thousands" approach. Since the late 1970s, orchestras made up of period instruments and smaller choruses using baroque vocal style have attempted to perform *Messiah* as Handel himself might have heard it. One period instrument ensemble, Boston's Handel & Haydn Society, has engaged Daniel Pelzig of Boston Ballet to provide "subtle movement design" for this month's performances of the *Messiah*.

In recent years, several choreographers have drawn inspiration from the *Messiah*, creating varied dances which range from abstract meditations on the oratorio's overarching themes of joy, redemption, triumph of faith to more literal interpretations of the biblical texts.

Below is a list of dance companies that have created *Messiahs* of their own. Hamburg Germany, *Hamburg Ballet...* November 1999; New York City, *Rosa Mei Dance Company*, December 1999; Atlanta/Houston, *CORE Performance Company*, November 2000; Columbus, *Ballet Met*, March, 2001; Boston, *Messiah*, December 2000.

Liturgical Dance

By Anna Douthwright

(Editor's Note: The following was received following the article "Taking a Stance on Dance" by Kathryn Mihelick in the Spring 2001 SDG Journal)

"From the beginning 'til now the entire creation as we know has been groaning in one great act of giving birth and not only creation. We too groan inwardly as we wait for our bodies to be set free." Romans 8:22-24

Our bodies are groaning, our bones crying out, our spirit longs with deep breath to be acknowledged as sacred. Artists in the area of sacred and liturgical dance have labored hard to welcome the whole person, body, mind and spirit, back into the sanctuary. We have faced the hostility and fear of some because we desire to dance our prayers in the sanctuary in order to support and enhance public worship. We have labored long to become "competent persons" who will appropriately restore dance to its rightful place beside other arts such as sculpture, painting and music.

Dance expresses the inexpressible, invisible realities that exist beyond words. Liturgical dance, when well done, is able to express exquisitely and beautifully the prayers of the assembly. Liturgical dance can inspire the people to live the gospel through the incarnation of the Word. Dance can move people to tears when it expresses their deepest longings, hopes and dreams. It also can move people to social action and justice. Liturgical dance can invite the entire assembly to participation "through gestures, actions and bodily attitudes."

The people of God become one as they unite their gestures and flow as one people. Sacred dance is sublime when it transforms people, bringing life to an often fragmented and stagnant world. It can lift people out of despair and the world needs beauty so that we do not sink into despair. In the words of Pope John Paul II at the International Society of Christian Artists in 1986:

"The church needs artists and artists need the Church. More than ever, the world in which we live needs spiritual values...values which your work helps to communicate."

Western culture has been profoundly influenced by immigrant people from third world cultures who have brought with them their gifts of art, music and dance. We now live in a global community that wants to express a new way of being reflective of our lived reality. Bodily expression is part of that reality for a large part of our population, including the majority of emerging generations.

Dualism is an "ism" of the past. The split that it creates is unhealthy. Our whole being groans inwardly in one great sigh to bring forth a vision of love for the future that celebrates the unity of human person in all magnificence.

Yahweh, "It was You who created my inmost self and put me together in my mother's womb. For all these mysteries I thank You: for the wonder of myself, for the wonder of Your works...Let all that breathes praise God...Praise God with tambourine and dance." (Psalm 139 and 150)

From Constitution on the Liturgy we read:

14. The Church earnestly desires that all the faithful be led to that full, conscious and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people as "a chosen race, a royal priesthood, a holy nation, God's own people" (1 Peter 2:9; see 2:4-5) is their right and duty by reason of their baptism.

In the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit and therefore pastors must zealously strive in all their pastoral work to achieve such participation by means of the necessary instruction.

30. To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures and bearing. And at the proper times all should observe a reverent silence.

From Environment and Art - by the United States Bishop's Committee on the Liturgy

35. To gather intentionally in God's presence is to gather our total selves, our complete persons-a "living sacrifice." Other human activities tend to be more incomplete, specialized, and to claim one or the other facet of ourselves, lives, talents, roles. Liturgy is total and therefore must be much more than a merely rational or intellectual exercise. Valid tradition reflects this attention to the whole person. In view of our culture's emphasis on reason, it is critically important for the Church to reemphasize a more total approach to the human person by opening up and developing the non-rational elements of liturgical celebration: the concerns for feelings of conversion, support, joy, repentance, trust, love, memory, movement, gesture, wonder.

56. The liturgy of the Church has been rich in a tradition of ritual movement and gestures. These actions, subtly, yet really, contribute to an environment which can foster prayer or which can distract from prayer. When the gestures are done in common, they contribute to the unity for the worshiping assembly. Gestures which are broad and full in both a visual and tactile sense, support the entire symbolic ritual. When the gestures are done by the presiding minister, they can either engage the entire assembly and bring them into an even greater unity, or if done poorly, they can isolate.

59. Beyond seeing what is done, because good liturgy is a ritual action, it is important that worship space allow for movement. Processions and interpretations through bodily movement (dance) can become meaningful parts of the liturgical celebration if done by truly competent persons in the manner that benefits the total liturgical action.

And from Directory for Masses with Children, written by Canadian Conference of Catholic Bishops:

33. In view of the nature of the liturgy as an activity of the entire person and in view of the psychology of children, participation by means of gestures and posture should be strongly encouraged in Masses with children, with regard for age and local customs. Much depends not only on the actions of the priest but also on the manner in which the children conduct themselves as a community.

Liturgical dance is also an effective way of highlighting occasions and feasts during the liturgical year. The Instruction on Eucharistic Worship invited bishops to consider processions with the Blessed Sacrament, involving the entire congregation on feasts such as Corpus Christi (Article 59). In the Marriage Ritual, it says, "Music and dance, especially are expressive of the joy the people experience at a marriage." Article 25

The Omega Dance Company celebrated its 27th season with Terra Sanctus at the Cathedral of St. John the Divine during May, 2001.

SACRED DANCE GUILD FESTIVAL 2002 CALL FOR PRESENTATIONS

Dates: July 12-19, 2002
Location: Franklin Pierce College, Rindge, New Hampshire, USA
Theme: Tell It On The Mountain

The Guild's first New Hampshire Festival will be held at Franklin Pierce College, on the shore of Pearly Pond near the base of Mount Monadnock, the most climbed mountain in the world. And those who climb it came to experience its majestic beauty and to view the handiwork of the divine from its summit. Ours is a shared opportunity to tell, through dance, of a summit of expression in praise and gratitude for the bounteous gifts of creation.

Thank you for offering to commit your time, talent, and creative spirit to SDG Festival 2002. With your help, we can bring the Festival to new heights of achievement for its participants. Presenters are expected to be full-time residents and participants in Festival events.

All proposals that are legible, complete, and received by November 1, 2001, will be given our most thoughtful consideration. Proposals may be submitted on paper or electronically. If you wish to be notified of the receipt and action on your proposal, please enclose a self-addressed, stamped postcard, or an e-mail address. Notification of the status of accepted proposals will be sent by December 1, 2001.

1. Presenter Information:
Name _____
Address _____
Telephone _____ Fax _____
E-Mail _____ Are you a SDG Member? _____

2. Attachments:
A. Title and brief summary of presentation, and an in-depth description of no more than 250 words.

B. Length of time needed, style of presentation, and space/seating requirements.

C. Target group(s). What type of participants do you expect? (Skill and age(s) levels?)

D. Please indicate equipment or materials you would need us to provide:
___Live Accompaniment ___Cassette Tape Player ___CD Player
___VCR/Television ___Computer Display ___Microphone
___Chart/Marker/Chalkboard ___Other (Please specify.)

A refundable deposit will be charged which will not be refunded if any equipment is lost or damaged.

E. Please be prepared to submit a list of musical selections and/or narration used, with their sources; a compilation will be distributed to Festival participants and filed with Festival reports.

3. Comments: Please add any specific requirements and/or any pertinent information in addition to that given above in items A through E.

4. Please attach a brief biography, experience, and background and/or credentials.

Return 2 copies of this form with 2 copies of all attached materials. A video tape of your work will help the Festival Planning Committee. Send proposals to: Vivian Nicholl, SDG Festival 2002 Director, P.O. Box 18, Temple, New Hampshire 03084, to be received by November 1, 2001. If an electronic submission of this form is preferred, please e-mail the request to: vitiathome@top.monad.net.

Sacred Dance Guild Resource Database to go Online!

By Connie Tyler, Resource Director

The Sacred Dance Guild has been creating a database of sacred dance resources thanks to the help of my husband, Kenneth Tyler, a computer programmer. The database currently has over four hundred books, magazine articles and videos listed. Anyone in the world with access to the Internet will be able to search it for materials they are interested in. And all of you and anyone in the world can submit information about materials that you think should be added! By the time this article is printed, a link to this resource database should be available on the website, www.sacreddanceguild.org.

We would like to add the names and contact information of people or groups who teach classes, do workshops, or perform, to that list. The Executive Board has decided that being listed as a personal resource on the database should be a "perk" of being a member of the Sacred Dance Guild. So if you are a member and would like to be listed as a resource, you can send your information to me at connie@dnai.com and I will add your information to the database. Eventually we would like to add short digital video clips, so you or your group can send a thirty second to one minute digital clip if you would like, or a picture. If you have a website, we will be able to put a link to your website into your data.

I would like also to express my thanks to Iris Stewart and RuthMarie Quirk who have generously allowed us to add the materials from their bibliographies to the database. Iris's bibliography came from her wonderful new book *Sacred Women, Sacred Dance*, and RuthMarie's from a bibliography on sacred dance she compiled as a sabbatical study for her job as head librarian at Sinclair Library at the University of Hawai'i.

If you have a bibliography that has been created on a computer, or have written a paper or thesis or even just a short piece for a church bulletin on some aspect of sacred dance that you think others might be interested in, we can include it on the database. Of course, we are not able to pay royalties for the use of this material, but you would definitely retain copyright. Please email these materials as an attachment to me (connie@dnai.com) if you would like them included.

Mahalo (which means thanks in Hawai'ian as those of us who went to festival this summer learned!)

SDG FAMILY NOTES

At the Executive Board meeting in Ottawa, it was unanimously decided that we needed a section devoted to our members' family lives which would deeply concern us to know more about. In so many instances, no one hears about their journeys. This column is the beginning of an answer to this plea. Do feel free to send any notes or concerns about our SDG Family.

Your Editor, and all Journal Readers send our best wishes, prayers and dances to Colley Ballou.

SDG Members: Have you checked that list of committees? Are you joining any one of them? Good!

SDG Members: Do send me family news on what your dancing daughters or sons are doing.

And, do any of you have sacred movement in your summer vacation Bible schools?

Do any of you have photos for publication in the JOURNAL?

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SACRED DANCE GUILD PROFILES

GYPSOPHILIA

By Scott Robinson

This is the story of what can happen to a classically-trained composer who wants to use his talents in the service of God, and isn't equipped by his education with any notion of how to do so.

Some time near the end of graduate school in composition I felt the need for a change of direction; I wanted to explore other kinds of musical thought, including improvisation, chant, complex meter and ethnic percussion. I was also weary of the academic composer's life and its mystifying reward structure. Accordingly, I began performing my own music, bypassing "the system" in order to take my work directly to audiences. Needless to say, God saw to it that once I was no longer insisting on conventional "success," that's exactly when it started to come-grants, awards, and other recognitions trod on each others heels for a year or so after I gave up on them. Whoever loses his life will save it.

In 1994, I formed Gypsophilia, a group dedicated to the performance of traditional Balkan, Turkish and Jewish music. We have since played at festivals and in concert series, and had several public broadcasting appearances. After my graduate school breakthrough, we began giving concerts of this strange new music which I found myself writing. While it had the surface texture of Turkish/Balkan and Jewish folk music, it was built in large structures like European classical music, and had Gregorian chant folded into it. We began experimenting with the Turkish Sufi practice of reciting sacred poetry with improvised instrumental accompaniment.

We have also been including dance in our performances, and wish to do more with dance in the future. In February, 2002 we will give two weeks of concerts in Minneapolis with the ***Jawaahir Dance Company*** (www.jawaahir.org) and will give a concert in the fall of 2002 in Philadelphia with the Habiba School of Middle-east Dance. As a composer, I have also worked with the devotional dance of South India bharata natyam.

What fascinates me about Sufi music is the way it reconciles, in a way that satisfies me both artistically and spiritually, the often-conflicting demands of accessibility and artistry. Islamic devotional music combines the best features of "praise music" and art music-it's accessible and built out of folkloric forms, yet, inhabiting as it does a centuries-old cultivated musical tradition, it features ambitious structure and form, and reaching a depth that pop-idiom music cannot touch.

Our biggest project to date was a collaborative concert in October, 2000, with Philadelphia's Voces Novae et Antiquae chamber choir, featuring the premiere of a large work called *and there was evening*. Inspired by the liturgy of the Mevlevi "Whirling" Dervishes, this piece combines instrumental improvisation with simple hymns (with words from the Episcopal Hymnal,) chanted psalms and prayers, from the Book of Common Prayer, rhythmic drumming and chanting and conventional choral writing. It was enormously gratifying for me to hear the prayers of my church chanted behind me, and at the same time, to look out in the audience and see a sea of rapt expressions on faces and tapping toes!

YOUTH YAK

John Thomas

By Judy Mandeville, Spokane, Washington

John Thomas is a nine-year-old passionate child who has Down's syndrome, and who loves to dance! Two years ago I received a call from his mother asking if I would give John private dancing lessons. "John seems to come alive when he dances," Mrs. Thomas explained. "We received a small grant to fund his education, and we'd like that to go towards dance. Would you teach him?"

Would I! I had just finished praying, asking God to show me new ways to share His dance in my life. A huge chunk of my heart lies with people who have special needs. My Master's Degree is in Special Education. It has been a long time since I worked in that field. "I'd love to teach John," I answered. "It would be an honor."

John and I have met Monday afternoon from four to five ever since (though we both take summers off). His week revolves around dance classes. From the second he marches into the studio, his world becomes a stage, and he is the star! He grabs his imaginary microphone. I look around and see an empty studio full of mirrors. John looks around and sees a packed house full of wondrous possibilities. And then he begins his dance.

With his God-breathed-in passion, John lets loose! He is now conductor, choreographer, full dance company and enthusiastic audience all rolled into one little nine-year old package. His movement vocabulary and range of motion have grown after two years of instruction. He leaps, whirls, explores different levels, slides, skips, goofs off and anything else his enormous dancing spirit feels like doing.

Watching John and dancing with John is a profoundly beautiful experience. When we sign the Lord's Prayer together, I am reminded of how God values the simple in heart and pure in spirit. When we mirror image together, I am reminded of the intimate relating that our tender Lord stooped down to share.

When John and I waltz together ("forward, side, together, back, side, together)...my heart swells with gratitude that the Lord of all the Dance invites us to enter into His packed universe of possibilities.

And as I watch John Thomas explode around the studio/opera house/galactic terrain, I am reminded that the audience of One...is enough.

Three weeks ago, we held a year end performance starring the one and only miraculous John Thomas. This time his audience was real. Eleven of those dearest to his heart came - family members and friends who have supported him throughout his young life. John got out his microphone, took real tickets, welcomed everyone and then commenced to bless and bless and bless with his dance. From banners to flags, to signing to waltzing to swinging to the climax soft shoe, complete with top hat and cane, John dazzled them and delighted himself.

And after his grand finale, he took us all, one by one and instructed us to join him for his final bow. All together...hands up...1,2,3..and bow.

And the audience of One thundered applause for all the heavenly bodies to hear.

News from our Collegial Affiliates

The American Dance Guild has initiated a membership drive, effective through June 1, 2002. Members who give a gift or award membership will have their renewal fees discounted by 50%. If they give more than one award, these will also be discounted 50%. We wish ADG great success in this "Grow the Guild" Campaign. Plans for their 2002 Annual Conference will be announced in the SDG Journal when available.

State, District, and National units of the National Dance Association are gearing for annual meetings at every level, nation wide, during 2001-2002. Arrangements can be made in advance to promote SDG and its Chapter/Regional/International events though this, the largest dance organization in the U.S. We need to take advantage of our affiliation by attending these meetings and displaying our promotional materials.

We are awaiting word from the International Liturgical Dance Association concerning whether this organization will maintain its ties with N.P.M. or establish an independent identity. Keep tuned...

If you know of an organization which might like to become our affiliate, please refer the particulars to: Mary Jane Wolbers, Chair, Committee for Collegial Affiliates, P.O. Box 8, Temple, NH 03084

SDG CHAPTER NEWS

NEW YORK, SOUTHWEST CONNECTICUT

"Moving in the Spirit," a sacred dance workshop, was presented on June 3 at St. Stephen of Hungary Church in New York City. Presenters included Ann Pomeroy, Betsy O'Neill, Judith Rose, Mary Kasakove, and Lucy Knop. The workshop offered participants short and longer dances to take back to their home congregations. The annual meeting was held during the break.

Betsy O'Neill and Mary Kasakove choreographed a Mass for Pentecost Sunday, June 3 at Stephen of Hungary Church in New York City.

Vivian Edwards, President of the National Christian Conference of the Deaf, Bronx, reports: The NCCD-Youth Division Conference was held July 5-8, 2001 at the Shiloh Baptist Church in Vineland, New Jersey. The theme was "We can do it" with the Youth Sub-Theme: "Praise His Glory."

SOUTHERN CALIFORNIA

From Youth - An Interview with Youth Day Choreographer Jennifer Ferris. Jennifer told me she has been choreographing liturgical dance since the fifth grade. With the full support of her pianist mother, Jennifer studied ballet and modern dance, and has performed at many school Masses, shows and dance concerts.

Jennifer's choreography is primarily inspired by the words of the hymn or prayer. She says her moves for the smaller parish services are more basic than the bigger, upbeat moves used for large gatherings such as the Religious Education Congress. She also checks to see if her dancers are comfortable with the movement.

OH-PENN

Carla Kramer reports: "Dancing Our Prayer: Dilemmas and Delights" will be presented by Tria Thompson, M.A. Rel. Ed; MA. ADR. We will look at and experience theologies that have influenced sacred dance, both positively and negatively; and we will experience specific dance forms, i.e. Native American, Hassidic, Indian, etc. This workshop will be presented at Villa Maria Retreat Center, Villa Maria, Pennsylvania on March 15, 2002 at 6:00 p.m. through March 16, 2002 at 4:00 p.m.

The Summer World of Dance was held from July 9 through August 3 at the University of the Arts, School of Dance, Philadelphia with guest artist Fernando Bujones of the American Ballet Theatre.

The 6th Annual Institute for Contemporary Midrash Summer Training Intensives was held July 1-6 on the campus of Bryn Mawr College, Philadelphia with leaders: Amy Clarkson, Rivkah Walton, Arthur Strimling, Moshe Budmore, Barbara Smolen and Alicia Suskin Ostriker.

HAWAI'I

Dancing and Teaching at Harris United Methodist Church in Honolulu - Report from Stella Shizuka Matsuda: I am so blessed to have had this opportunity to meet and share with the wonderful people of Honolulu, where I did a lecture-demonstration on Friday, and all day workshop on Saturday and six dances for worship at Harris United Methodist Church. The congregation there was so excited about sacred dance and very eager to participate throughout worship. Thanks to Pastor Gary Barbaree and Diane Matsura for making all this possible.

LAKESHORE

The new officers of the Lakeshore Chapter: Jeanmarie Dwyer, President; Michelle Marie White, Chapter Representative; and Donna Pries, Chapter Treasurer.

The High Street United Methodist Church and the Sacred Dance Guild co-sponsored a Liturgical Dance Camp July 9th through the 14th for Preschool through Adults. Highlights of he Camp were Dancing to text and lyrics, How to Start and Support a Dance Choir Class. On March 18th "My Body/Soul is Longing for You, O Lord" Workshop was held at the Larrance Center, North Central College in Naperville, Illinois led by Donna Pries. Following the workshop, the annual meeting was held with the election of officers.

The *Chicago Moving Company* held summer intensive classes in Modern Dance Technique and Performance from July 30-August 17th at the studio, Hamlin Park Fieldhouse, Chicago. The group had an Improvisation Jam "The Campaign for Labor Rights" on July 31 at the Hamlin Park Fieldhouse with invited guests the Chicago's Spectrum Dance Festival.

POTOMAC

Fran Eargle, SDG member, was awarded the Lilly Foundation grant. She is co-sponsor of "Rising Phoenix," retreat and concert of the Potomac area in Maryland.

SDG ACTIVITIES

WASHINGTON

Judy Mandeville reports: "Saved Dance: Scriptural, Inspirational, Intergenerational, and Worshipful!" was the workshop Judy gave in March for the Northwest Christian Worker's Conference in Spokane. *(See Theme in this issue of the Journal)*

At Whitworth College Judy is teaching the following courses: Sacred Movement Meditations and Collaberative Arts (credit is listed as Theater, Physical Education, and Religion). The Whitworths' Sacred Dance Group "Jubilation" is now 75-100 strong after only three years. The group has an outreach team that travels and ministers to various churches in Spokane and surrounding areas.

TENNESSEE

Belle Voci and Epiphany Dance Company presented "The Dance of Creation" on February 20 in The Cathedral of the Incarnation, Nashville.

MASSACHUSETTS

The Contemplative Dance Workshops were held during the month of June and a year long program will be held from November, 2001 through July, 2002 at The Hampshire College in Amherst. For information contact Prof. Daphne Lowell 414-268-3294.

NEW JERSEY

The Northern New Jersey Sacred Dance Guild presented its Third Annual Sacred Dance Concert "Best Works for God" to support Africa's AIDS orphans on June 24 at the First United Methodist Church, Montclair.

NORTH CAROLINA

The Fifth Annual Worship Dance/Creative Arts Week "That I Might Know Him..." was held July 23-27 at the Resurrection Dance Ministry and Zion Center for Worship and the Arts, Resurrection Church, Charlotte. Faculty included Vivien Hibbert, Michael and Mary Cadle, Yvonne Peters, Push Physical Theatre, Phil and Maura Hoagland, Kim Beveridge, Jean Mabry, Cindy Duggan, Jill Pelhan, Marco Caponi, Debbye Graafsma, Cindy Gilmer, Cathy Lash and Teresa Gardner.

MEMOS FROM THE MINUTES

Copies of reports filed at Board Meetings are available to members by request to the President.

THE SDG IDEA CORNER

Christian Aerobics/Sole-to-Soul while Sitting For Seniors and Ones with Limited Abilities

Led by Margaret Taylor Doane assisted by Susan Windham and Grace Doles

Breathe on me, Breath of God, Fill me with life anew, That I may love the way you love and do what you would do.

Spirit of the Living God, Fall afresh on me, Spirit of the Living God, Fall afresh on me. Melt me, mold me, fill me, use me. Spirit of the living God, Fall afresh on me.

We are climbing Jacob's Ladder, (3x) Followers of the Cross, Every Rung goes higher, higher, (3x) Followers of the Cross.

Nobody knows the troubles I've seen; Nobody knows but Jesus. Nobody knows the troubles I've seen; Glory Halleluyah; Sometimes I'm up, Sometimes I'm down Oh, Yes, Lord; Sometimes I'm almost to the Ground, Oh, Yes, Lord. Nobody knows the troubles I've seen, Nobody knows but Jesus. Nobody knows the troubles I've seen; Glory Halleluyah!

Rejoice, ye pure in heart; Rejoice, give thanks and sing; Your festal banners wave on high, The cross of Christ your king; Rejoice, Rejoice, Rejoice, give thanks and sing. Yes, on through life's long path, still chanting as you go, from youth to age, by night and day, in gladness and in woe.

On June 19th a the Activity Room at the Academy in Washington, I had a most responsive group of 16 participating, four of us in our 90s plus. We had two in wheelchairs. We have three "sit-n-fit" exercise times with counting the rhythm. We also have a Tai Chi class each week - mostly in silence. I found I was singing (inside) various spirituals and hymns - so our activity director here invited me to lead a special program. Judy Mandeville and Kateri Caron (SDG members) were there and Judy gave a brief devotional dance - and she also took a video of the hour. We also sang this adaptation of "Amazing Grace:" When we live in our elder years And earthly tasks slow down, We've no less ways to show God's praise Than when we'd first begun.

RECOMMENDED READING / VIEWING

The Mystic Spiral, by Jill Purce, published in 1974 by Thames & Hudson, 500 Fifth Ave., New York, NY 10010. This book contains a commendable chapter, "Labyrinth and Dance," a topic rarely included in texts on the Labyrinth.

Circle of Grace: Praying with and for your Children, by Gregory and Susanne Wolfe, published in October 2000 by Ballantine Books, a division of Random House, Inc., NYC. ISBN 0-345-41717-8. The authors draw from diverse religions in the world. Typical of really good books, its bibliography will lead the reader to explore many other valuable resources.

"Music Made in New England" is featured in the July / August 2001 issue of Yankee Magazine on its cover and a forty-seven page section inside. Octogenarian Bob McQuillen is pictured and quoted there; look for - and listen to - him at Festival 2002 in New Hampshire. (Submitted by Mary Jane Wolbers)

The magazine Christianity and the Arts is one all SDG members should have. As your Editor, I found the Fall 2000, Vol 7, No. 4 most special. The secondary title was "Lord of the Dance" and it included an article by Marci Whitney-Schenck "A dancer talks about the sacred." That dancer is Margaret Taylor Doane.

Spirit Dance by William Edelen, published by Edelen Books, 555 W. Baristo Rd #C-11, Palm Springs, CA 92262. Margaret Taylor Doane sent the following from the Introduction: "Except for the still point there would be no dance...and there is only the dance," wrote T.S. Eliot. To live fully in joy and daily celebration, we must abandon ourselves to the dance of existence. Life is a dance and the dance goes on, with or without us.

We are part of the cosmic dance, and all is one. Physicists assure us today that rocks and flowers dance with the dance of life. Trees dance to the wind. Salmon and trout and the porpoise dance and leap with a ballet of grace and rhythm. Planets dance to beautifully intricate laws, even as do atoms. There is no line between the sacred and the profane, the supernatural and the natural, and the divine and the human...all is natural, sacred and divine.

"Gypsophilia" by Scott Robinson can be heard on the new CD, available from Wyndfall Records at www.gypsophilia.com. Instrumentation includes English concertina, violin, cello, hammered dulcimer, digeridoo and various hand-drums. The group began life at the Pocono Renaissance Festival and were resident at the Pennsylvania Renaissance Faire from 1995 to 2000. This year they moved to the Maryland Renaissance Festival near Annapolis and Washington, D.C. *(Editor's note: See "Gypsophilia" article in this issue of the Journal)*

Post-Modern Worship and the Arts edited by Doug Adams and Michael Moynahan, S.J. $45.00, published by The Center for the Arts, Religion and Education: 2540 Ridge Road, Berkeley, Ca.94709.

Although your Editor has not read the book, the table of contents listed leaves me very intrigued to get the book and discover the wholeness of the title itself - beginning with "Chapter 1: Ambiguity as a Gift of Arts to Formation of Inclusive Community to Chapter 18: How can the Church Worship in Post Modern Times."

SDG Archives Update

One more time: Materials for the SDG Archives are to be sent to Mary Jane Wolbers, Archivist, P.O. Box #187, Temple, NH 03084. If using alternative delivery services (UPS, FedEx, etc.) that require a street address, send it to Mary Jane Wolbers, 164 Hill Rd., Temple, NH 03084. Use document mailers and sturdy wrapping, so they will not be damaged in transit. Those machines used by the US Postal Service are not gentle in handling! Have you noticed that many of your magazines come in protective covering these days? In New England, the milkman (Hood Milk Co.) delivers many of our publications along with dairy products. They arrive at the door untattered.

Please refer to back issues of the Journal for detailed information on sending things to the Archives. Your donations are needed and greatly appreciated.

We are particularly in need of corrected and approved Minutes of Executive Board, Board-at-Large, and Annual Meetings. To date, we have no Festival videotapes. Who can help us with these items?

- Mary Jane Wolbers, Archivist

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

THE GIFT THAT KEEPS ON GIVING

Did you know there is a charitable giving technique that costs you nothing while you are living, actually benefits your estate, and provides your favorite charity (SACRED DANCE GUILD!) with income?

It is called a CRAT or Charitable Remainder Annuity Trust. If you would like more information on this exciting way Guild members (and others!) could benefit SDG, their heirs, and themselves, please contact SDG Treasurer, Sue Johnson by email at: Suesyj@mindspring.com or by mail at 7818 Byrds Nest Pass, Annandale, VA 22003-1545.

Advertise in the SDG Journal

Ad per ONE (1) issue
- One-half page.....$100.00
- One-quarter page.....60.00
- One-eighth or business card.....40.00

Ad per THREE (3) issues
- One-half page.....$275.00
- One-quarter page.....150.00
- One-eighth or business card.....95.00

Classified Ads and Personals
- 1-10 words.....5.00
- 11-20 words.....8.00
- 21-30 words.....13.00
- 31-40 words.....17.00

London Contemporary Dance Theatre performing Robert Cohan's Stabat Mater, seen at Israel's First International Seminar on the Bible in Dance. (Photo from Ballet News)

CALENDAR

October 6, 2001 - SDG Southern California Chapter Fall Workshop, Padre Serra Church, Camarillo, CA. Contact: Cathy Saine 805-484-0606 or Cathy.Saine@gte.net.

October 14, 2001 - "Choreographing Wind Rituals: The art of Making Spiritual Dances," with Kara Esposito, St. Stephens of Hungary Church, New York, New York. Contact: Ann Pomeroy 845-362-1977 or email at Ann.Pomeroy@ecunet.com or Betsy O'Neill at 212-535-4235.

October 19-20, 2001 - The Spirit Moves - Dancing the Seasons of the Heart with Carla DeSola, Holy Spirit Retreat Center, Encino, CA. Contact: 818-784-4515.

October 21, 2001 - "Celebrate Ourselves in Sacred Dance-Sharing Our Gifts" at the Larrance Center, North Central College, Naperville, Il. Contact: Jeanmarie Dwyer, 713 Ascot Court, Hoffman Estates, Il 60194-2769 or email Michele@workinmotion.net.

October 25 & 26, 2001 - "Flamenco Mystico" a Flamenco Meditation with Choreography by Jose Molina, Mariano Parra and Sandra Rivera, at the Cathedral of St. John the Divine, NYC, 7:30 p.m. For tickets call 212-662-2133.

October - December, 2001 - Weekly sacred dance classes taught by Kara Esposito & Omega Dance Company members, Cathedral of St. John the Divine, NYC. Contact: 212-666-0256 kesposito @omegadance.com.

November 3, 2001 - "Creating Sacred Space" a Saturday workshop led by Janet O'Faolain, Omega Dance Company, Cathedral of St. John the Divine, NYC. Contact: 212-666-0256 kesposito @omegadance.com.

November 10-11, 2001 - "Steadfast Love" an Interfaith workshop led by Joanne Tucker, Avodah Dance Company, and Kara Esposito, Omega Dance Company at the Cathedral of St. John the Divine, NYC. Contact: 212-666-0256, kesposito @omegadance.com.

November 17, 2001 - "Lessons and Carols" a preadvent dance choir workshop led by Mary Christine O'Connor, Omega Dance Company, Cathedral of St. John the Divine, NYC. Contact 212-666-0256 kesposito@ omegadance.com.

November 16-18, 2001 - DanceXpo International 2001, Jacob K. Javits Convention Center, NYC. Contact: DanceXpo, 1-888-737-3976.

November 24 - 25, 2001 - Walking in Gratitude, Two-day retreat sponsored by the Labyrinth Team, Holy Spirit Retreat Center, Encino, CA. Contact: 818-784-4515.

March 15-16, 2002 - "Dancing Our Prayer: Dilemmas and Delights" with Tria Thompson, Villa Maria Retreat Center, Villa Maria, PA. Contact: Carla Kramer, email: cekram@ aol.com phone 440-585-1676.

July 8-25, 2002 - Dance Therapy Theoretical Approaches & Improvisation for Dance Therapy taught by Laurel Bridges, MA, ADTR & guests, Wesley Institute for Ministry & the Arts DMT Training, Calgary Canada. Contact: 403-249-0434,403-249-9498 fax or dmtcwima@telusplanet.net.

July 12-19, 2002 - "Tell It On The Mountain," Sacred Dance Guild Festival 2002 Franklin Pierce College, Rindge, New Hampshire.

July 25-29, 2002 - Sacred Dance for Healing taught by Paula & Bill Douthett, Wesley Institute for Ministry & the Arts DMT Training, Calgary, Canada, Contact: 403-249-0434, 403-249-0498 (fax) or dmtcwima@telusplanet. net.

July 30-August 16, 2002- Movement Interpretation for DMT and Dance Therapy for Children taught by Laurel Bridges, MA, ADTR & guests, Wesley Institute for Ministry & the Arts DMT Training, Calgary, Canada 403-249-0434, 403-249-9498 (fax) or dmtcwima@telusplanet. net.

Executive Board Meetings

Fall Executive Board Meeting: November 3, 2001, New Haven, Connecticut

Spring Executive Board Meeting: April 20, 2002, Location TBA

Summer Executive Board Meeting: July 11, 2002, Rindge, New Hampshire

Board-at-Large Meeting: July 11, 2002, Rindge, New Hampshire

Sacred Dance Guild Web-Site: www.sacreddanceguild.org

New Dues Structure

$35	**One-Year Membership (Domestic AND International, US Dollars)**
$62	**Two-Year Membership (Domestic AND International, US Dollars)**
$25	**One-Year Student and Senior Membership**
$82	**One-Year Group Membership**
$1,000	**Life Membership**

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